

miart

Eva Gold

Tasneem Sarkez

Booth E31

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Rose Easton

Eva Gold

The work of the British visual artist Eva Gold is united by her undeniable eye for the cinematic, with her knowingly fetishistic use of materials like bone, steel, leather, gaffer tape, barbed wire and vulcanised rubber suggesting an oblique or hidden narrative behind every installation. Sometimes directly referencing auteurs like the Austrian sadomodernist master Michael Haneke in her work, she applies a keenly directorial approach to her own imagined scenes, focusing on abstracted details in order to provoke the viewer into wondering what is happening beyond the frame. Often, this deliberate elision of the wider picture is used to suggest mysterious tension, illicitness, uncanniness, or the possibility of an unknown threat. Absence becomes more alarming than actual presence, and a sense of voyeurism is countered by the strange conviction that we cannot really know what we are seeing in the first place. Several pieces suggest bodies-as-parts: either dismantled, or present only in the ghostly shapes of dark, hanging clothes, as if to leave the viewer to decide whether the figures being depicted mean us harm. We are tasked with filling in the blanks, and the way that we choose to fill them acts – Rorschach-like – as a revealing indicator of our own fears, proclivities, and hang-ups.

Gold, who also uses writing as a medium, draws on a blend of fact and fiction for inspiration throughout her practice, both in an attempt to place the viewer

on unstable ground, and to resist an ongoing critical temptation to suggest that narratively driven work made by female practitioners must be purely autobiographical in nature. She incorporates found items that arrive with their own inbuilt histories, such as earrings that have been recovered from a nightclub bathroom, and plays with sensory elements like scent – that of tobacco or soap, for example – in order to effectively submerge the viewer in her delicately engineered, richly realised worlds. Power, violence, and the volatile nexus between both of these major forces per existence under the constraints of capitalism recur as potent touchstones, as do references to America – a place whose culture, in addition to being its own locus for cinema, presents us with amplified examples of this particular dynamic tension. Gold is interested in power imbalances of all kinds, from sexual to economic, and the withholding of information from her audience allows her to wield a kind of power over them, too: each installation is at once an exercise in storytelling, a psychological experiment, and an act of creative domination.

Tasneem Sarkez

The New York based artist Tasneem Sarkez works across various media to create pieces that are united by their elegant marriage of pop visuals and potent socio-political symbolism. Elements of autobiography combine with broader mainstream signifiers, often nodding to American media and culture, in an ongoing exploration of her own experience of living in the diaspora as an Arab woman. The car – a universally recognized symbol of speed, status, commerce, mechanisation and technology – frequently recurs as a subject in her work, with a particular focus on the customisations that are made to privately-owned vehicles. These one-off alterations have the power to turn each machine into a functional, three-dimensional reflection of its driver's aspirations, politics, class, and identity, and Sarkez, drawing on Arab car culture, plays on this delicate balance between self-expression and capitalist pressure. She presents the souped-up automobile as an ostensible symbol of the West that is ripe for perversion, reinvention, and destruction: a mechanised meme, heavily lacquered with irony, and powered by the tensions between good taste and bad taste; the individual and the state; kitsch and violence; the Arab world and America; masculinity and femininity; the past and the present.

The visual language of the internet, with its ability to disseminate and recontextualise images on a global scale, is also hugely influential on Sarkez's practice, as is an art-historical interest in both romance and poetics.

With both her choice of subjects and her framing, she draws parallels between the algorithmic curation of material on social media or Google, and the more traditional arrangement of painterly still lifes. Both modes of juxtaposition manage to imbue their composite parts with new significance, whether via the placement of unexpected symbols and objects side-by-side, or through the amplification of common traits. Sarkez has expressed an interest in conjuring a sense of “Apricity,” an old-fashioned word that refers to the experience of feeling the rays of the sun in winter: a revelation of something real and warm hidden beneath the cool, slick surface of commercial imagery. Her interest in signage, and in the semiotics of both memes and advertising, is mirrored by her own use of both visual double-entendres and subliminal messaging. In much of her work, a carefully calibrated, lovingly detailed recreation of ‘trashy’ or ‘bootlegged’ aesthetics – sourced from on and offline, and blending documentary with fiction – serves as an alluring smokescreen for commentary. In *Good Morning* (2023) for instance, a painting of a bright red rose – the ur-symbol of old-school romance – is playfully undercut by the fact that the flower being depicted is, in fact, not a flower at all, but a custom spare tire cover for a car: Henri Fantin-Latour meets J.G. Ballard meets *The Real Housewives of Dubai*, commerce and technology and the high-feminine colliding in a piece that is at once archly satirical, and achingly sincere. It is this push-and-pull between opposing extremes that gives her work its specific, hyper-modern electricity.

Eva Gold (b. 1994, Manchester, UK) lives and works in London, UK. After completing her BA at Goldsmiths, University of London in 2016, Gold went on to complete a Postgraduate Diploma at the Royal Academy of Art, London in 2019. Recent solo and two-person exhibitions include: *Rose Easton*, London (forthcoming); *Shadow Lands*, Silke Lindner, New York (2024); *City of Rooms (part one)* with Louise Bourgeois, Rose Easton, London (2023); *City of Rooms (part two)*, Rose Easton at The Shop, Sadie Coles HQ, London (2023); *Slow Dance*, Eigen+Art Lab, Berlin (2022); *The Last Cowboys*, Ginny on Frederick, London (2022) and *Perv City*, at Parrhesiades in collaboration with Goldsmiths Centre for Contemporary Art, London (2020). Selected group exhibitions include *Steady State*, ZERO... Milan, IT (forthcoming); *Air de Repos*, CAPC Musée d'art contemporain de Bordeaux, FR (2025); *SL x RE*, Silke Lindner, New York (2024); *Channel*, organised by Figure Figure, CACN Centre d'Art Contemporain de Nîmes, FR (2024); *The Living House*, Van Gogh House, London (2023); *Stilled Images*, Tube Gallery, Palma de Mallorca (2023); *Ideal Shapes of Disappearing*, Silke Lindner, New York (2023); *Not before it has forgotten you*, Nicoletti, London / The Pole Gallery, Paris (2022); *Lock Up International*, Brussels (2022); *SEX*, Rose Easton, London (2022); *Corps*, MAMOTH, London (2021); *Sets & Scenarios*, Nottingham Contemporary, Nottingham (2020); *Barely Furtive Pleasures*, Nir Altman, Munich (2020) and *General Meeting*, Freehouse, London (2019). Her work is in the permanent collection of Astrup Fearnley Collection, Oslo.

Tasneem Sarkez (b. 2002, Portland, USA), lives and works in New York. She received her BFA from NYU in 2024. Solo exhibitions include: *Romance*, Pittsburgh (forthcoming) and *White-Knuckle*, Rose Easton, London (2025). Selected group exhibitions include: *we know nothing about people who don't cry*, Romance, Pittsburgh (2025); *SL x RE*, Silke Lindner, New York (2024); *WANAWAL Archives*, curated by Evar Hussayni, FORMA Arts, London (2024); *Dirt in the Eye*, Gnossiene Gallery, London (2024); *Saccharine Symbols*, Rose Easton, London (2023); *Me and you and me and*, SADE Gallery, Los Angeles, US (2023); *Printing the Future*, Diefirma Gallery, New York (2022) and *Liminal Space*, curated by Annabelle Park, 42 Rivington Street, New York (2021). In 2023 she received the Martin Wong Award from the Martin Wong Foundation. Her work is in the collection of the Thomas J. Watson Library in the Metropolitan Museum of Art, New York.

List of works

Eva Gold

WE BUY AND SELL, 2025

Resin, fibreglass, perspex,
aluminium, steel, LED, gel
25 × 13 × 65.5 cm
9⁷/₈ × 5¹/₈ × 25³/₄ in

Eva Gold

CASH FOR GOLD, 2025

Resin, fibreglass, perspex,
aluminium, steel, LED, gel
33.5 × 11.5 × 60.5 cm
13¹/₄ × 4¹/₂ × 23⁷/₈ in

Eva Gold

24/7, 2025

Resin, fibreglass, perspex,
aluminium, steel, LED, gel
89.5 × 25 × 25 cm
35¹/₄ × 9⁷/₈ × 9⁷/₈ in

Eva Gold

ROOMS AVAILABLE, 2025

Resin, fibreglass, perspex,
aluminium, steel, LED, gel
18 × 124 × 18 cm
7¹/₈ × 48⁷/₈ × 7¹/₈ in

Tasneem Sarkez

sightseeing, 2025

Oil on canvas
38.1 × 38.1 × 3.8 cm
15 × 15 × 1¹/₂

Tasneem Sarkez

Failure to launch, 2025

Oil on canvas
76.2 × 45.7 × 3.8 cm
30 × 18 × 1¹/₂ in

Tasneem Sarkez

Golden Gun, 2025

Oil on canvas
63.5 × 127 × 3.8 cm
25 × 50 × 1¹/₂ in

Tasneem Sarkez

Day of Revenge, 2025

Oil on canvas
116.8 × 154.9 × 3.8 cm
46 × 61 × 1¹/₂ in

VIP preview, Thursday 3 April, 11am – 6pm
Vernissage, Thursday 3 April, 6pm – 9pm
Open, Friday 4 and Saturday 5 April, 11.30am – 8pm
Sunday 6 April, 11am – 7pm

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